



# Jordanna Matlock Lang

## Bassoon

Gail Novak, piano  
Mary Cook, oboe  
Jenn Mayes, clarinet  
Ruben Moreno, guitar

Junior Bassoon Recital  
ASU Recital Hall  
Saturday, April 26<sup>th</sup>, 2014 ~ 2:30 pm

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY  
School of Music

**-Program-**

Sixteen Waltzes Francisco Mignone (1897-1986)

I. Aquela modinha que o Villa nao escreveu

Sonata in g minor for bassoon and piano François Devienne (1759-1803)

I. Allegro con espressione  
II. Adagio  
III. Rondeau

Gail Novak, piano

Suite pour Hautbois, Clarinette et Basson Darius Milhaud (1892- 1974)

IV. Serenade  
III. Musette  
II. Tambourin  
V. Fanfare  
VIII. Le Coucou

Mary Cook, oboe  
Jenn Mayes, clarinet

**-Intermission-**

Rustiques Joseph Canteloube (1879- 1957)

I. Pastorale

Mary Cook, oboe  
Jenn Mayes, clarinet

Recuerdos de la Alhambra Francisco Tarrega (1852-1909)  
arr. Conor Anderson (b. 1987)

Ruben Moreno, guitar

Da' Blues for Solo Bassoon Ray Pizzi (b. 1943)

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Out of respect for the performers and those audience members around you,  
please turn all beepers, cell phones and watches  
to their silent mode. Thank you.

**Sixteen Waltzes**

**Mignone**

Francisco Mignone was born in São Paulo, Brazil in 1897 to an accomplished flutist, his father, Alferio Mignone. The Sixteen Waltzes were composed during Mignone's last compositional period. Each of the sixteen waltzes have a flavor of Brazilian style and culture to honor his nationalistic feelings towards his home. The original manuscript is interesting because the waltzes were not numbered or in any chronological order, leaving the favored order to play them, a mystery. It is custom now to play them in any order the performer desires.

**Sonata in g minor for bassoon and piano**

**Devienne**

This Devienne bassoon sonata in g minor is part of the standard bassoon repertoire. The first movement *Allegro con espressione*, lively with expression, the second movement *Allegro*, slow and the third movement *Rondeau*. Although the definitions of these terms are standardized today, the term *allegro* has its challenges. According to Google, the definition of *allegro* means slow but some performers have adopted a different meaning, at ease. This drastically changes the second movement because these definitions are very different. At ease does not necessarily mean slow and vice versa, so which way is it?

**Suite pour Hautbois, Clarinette et Basson**

**Milhaud**

Darius Milhaud's compositions are greatly influenced by jazz and polytonality. This is shown in the seventh movement of this Suite for oboe, clarinet and bassoon. This movement is often thrown out because it is very out of character with the rest of the piece. The other movements are light, short and sweet in contrast to the seventh movement which is extremely polytonal. The challenges with performing this suite is the strange way Milhaud writes his instrumentation. There is very rarely a melody and the ranges of the instruments are challenged. This Suite relies heavily on its charm.

**Rustiques**

**Canteloube**

The French composer, Joseph Canteloube, is best known for his collections of orchestrated folksongs from his home in the Auvergne region, entitled *Chants d'Auvergne*. Rustiques is a uniquely rich piece for a woodwind trio. Because of this, it has many challenges. This piece shows his 'folksy' compositional style because of the many episodic melodies that reoccur throughout all three movements. The usage of the deep tones of the bassoon, the dark color of the clarinet and the chipper sound of the oboe makes Rustiques a delightful piece to listen to.

**Recuerdos de la Alhambra**

**Tarrega**

Recuerdos de la Alhambra was originally written for classical guitar in 1896. The title means "Memories of the Alhambra". The original piece showcases the characteristic technique of the guitar called *tremolo*. *Tremolo* is a wavering effect in a musical tone, typically produced by rapid reiteration of a note, or sometimes by rapid repeated variation in the pitch of a note. This piece is very close to my heart because it was played throughout my childhood. The melody is haunting yet hopeful, and anyone who hears it will go home with it stuck in her/his head.

**Da' Blues for Solo Bassoon**

**Pizzi**

Ray Pizzi is one of the few great jazz bassoonists of our time and a well-versed reed player. Pizzi graduated from the Boston Conservatory and Berklee School of Music and also toured with the Woody Herman Orchestra in 1966. Pizzi has written many jazz bassoon pieces to contribute to the small but up-and-coming category of this repertoire.

Originally from the sunny state of California, **Jordanna Matlock Lang, "Jordie"**, is a junior at Arizona State University in Tempe Arizona where she is pursuing a Bachelors of Music in Bassoon Music Performance. Specifically to study with Dr. Albie Micklich, Jordie willingly moved to Arizona to become a desert rat, leaving the beaches of San Diego behind.

Jordie joined the beginning band on alto saxophone in 6<sup>th</sup> grade at Lewis Middle School. She switched to bassoon at the end of that year, with a promise by the band director, Leroy Lane, of being able to audition for the Jazz band on saxophone, but it was love at first note. The bassoon became her primary instrument and she began studying privately with Danette White. She made a promise to herself to continue to study music.

Jordie plans to continue to explore different art forms and share her music in the Herberger Institute for Design and the Arts and throughout the community. She hopes to create a partnership within various forms of artistic disciplines. It is Jordie's vision to pursue all forms of music industry and make her mark in the world promoting what she loves.

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